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## **Hollyshorts / Atlanta Horror Film Festival - Lunch Ladies**

**Two burnt out high school Lunch Ladies do whatever it bloody takes on their  
quest to become Johnny Depp's personal chefs.**

## **Interview with Writer/Producer Clarissa Jacobson**

### **Congratulations! Why did you make your film?**

Thank you! I made Lunch Ladies as a proof of concept for the feature film. But why I chose Lunch Ladies to do is interesting.

I had been wracking my brain about how to make a sweet coming of age film I had – Stella By Starlight – into a short. I just couldn't figure out how to turn this 90 minute screenplay into something relevant in 20.

Then, one morning I was meditating and it popped into my head – so clear, so strong - that Lunch Ladies, my comedy/horror was the film I should be making. I don't know why I hadn't thought of it before, but, when it came to me, it felt so right. I knew exactly how to cut it down. I also knew it would be fun, that it would do homage to the full-length and that people would be excited to work on it because it was different.

### **Imagine I'm a member of the audience. Why should I watch this film?**

You should watch this film because you are going to laugh, you are going to be visually stimulated – there's so much eye candy – you are going to be thoroughly entertained, you are going to have fun, and you are going to feel for these women. If you've ever been the underdog you can't help but love them. They're murderers sure, but they have huge hearts, mean well and it's not really their fault, is it? The universe keeps dealing them shitty cards! If you can relate to that, you'll be on for the ride. I also think you should watch this film because it's cathartic – you get to see someone struggling against the overwhelming powers that be and WINNING. Lastly, you should watch this film because it's very well done – it's professionally directed, shot and edited with an amazing score, great set and sound and acting to die for.

### **How do personal and universal themes work in your film?**

The movie juggles two main themes - that of the underdog and that of dreams. The Lunch Ladies are underdogs but they dream big!

Their lives suck, they get no respect and no love but they believe if they can be Johnny Depp's personal chefs everything will be okay! Let's face it though, they have a snowball's chance in hell of being Johnny Depp's personal chefs. They're stuck in a dismal, nowhere job, kids are mean to them, the principal is mean to them, EVERYONE is mean to them. But, they still dream and try! And I think that is a universal desire – to achieve a dream against the odds. It's also a very personal theme to me as well. The fact the Lunch Ladies think they can be Johnny Depp's personal chefs is crazy. But... isn't the idea of being a successful filmmaker just as crazy? IT IS!



Lunch Ladies

### **How have the script and film evolved over the course of their development?**

The feature took 18 months to write. I came up with the idea and worked it in my screenwriting class – Twin Bridges – the longest running writing class in Los Angeles. It's helmed by Joe and Judy Bratcher. When I decided to make the short, it took another five months. Shorts are incredibly difficult because there is no room for fluff they must be simple and specific yet smart and engaging. Once I found the director, he gave me a few more small notes and I reworked it one more time till we were all 100% on board with the script. Then it was locked. On set, there were some things that changed - some improv lines came up that were funny that we kept and a few spots were edited out because we didn't need them. But, 99% of what was in the script showed up on the screen. As far as the making of the film, I was surrounded by incredible people that were on the same page as me. They helped to bring the piece to life by supporting my vision but also I got out of the way so they could bring unique ideas of their own to add to the piece. No egos – if a better idea was there we stepped aside and worked together and supported it. It was a wonderful working atmosphere.

### **What type of feedback have you received so far?**

The feedback has been fantastic – I've received amazing reviews and lots of love. It's been so wonderful. People who yearn for cult film and horror/comedy especially are on board. They don't just like it, they LOVE it and they are vocal about it. There are also viewers who think it's incredibly well done but don't like the subject matter. Then there has been the occasional silent treatment by those who have seen it who don't get it or don't like it – and that's okay because this is a movie with edge – and if everyone was into it, there would be no edge!

### **Has the feedback surprised or challenged your point of view?**

The feedback has not surprised or challenged my point of view on the piece. I love great feedback, it's wonderful, and any negative feedback I've had that's okay too. Because, ultimately, I know I did exactly what I set out to do – the film turned out exactly as I imagined, even better. I wouldn't change a thing about it. I concentrate on what I know: Did I please myself? Yes. Did I do the best I could? Yes. Was I



honest, was it 100% my voice? Yes. Do the people I admire and trust the most that are always honest with me, did they love it? Yes. Those are my answers so I have to live in that place and understand that art is always going to bring criticism.



Lunch Anyone?

**What are you looking to achieve by having your film more visible on [www.wearemovingstories.com](http://www.wearemovingstories.com)?**

Buzz! I'm looking to get the word out that this film exists! I'm interested in people hearing about it and loving it and wanting to see more. And that gets the feature made. I didn't make a short film to make money but to make a career. I want people to see the film, to enjoy it, to love it, to share it. And that's how the director, cinematographer, editor, composer... that's how we all feel. We all brought our love and voice to it, and now we want people to see it so producers know there's an audience and the full length film gets financed.

**Who do you need to come on board (producers, sales agents, buyers, distributors, film festival directors, journalists) to amplify this film's message?**

I need my audience to come on board, and they are! Film agents, distributors, buyers, film fest directors, publicists... yes... they are all needed but ultimately it's connecting with the audience that gets films made. The horror community. The cult film community. The quirky film community. We made it for them – and if they get behind it, there's no stopping it. So we are working to get the word out via blogs, social media, podcasts, HERE, anyway we can.

**What type of impact and/or reception would you like this film to have?**

I would love this to be the Rocky Horror cult film of the decade – is that aiming too high? But, since I dream big like I said I'll admit that in my heart, that's what I want. To be thought of like Heathers and those types of films, the ones that maybe don't appeal to every single person but have that amazing group of people that get it, love it, stand by it, and want to see more.

*Lunch Ladies*





Scrumptious Ear Pie

**What's a key question that will help spark a debate or begin a conversation about this film?**

What filmmaking influences can be found in this piece? John Hughes, John Waters, Tim Burton, Wes Anderson, I've even heard a little Cohen Brothers.

**Would you like to add anything else?**

I'd only like to add that I had the most amazing team, JM Logan is an incredible director, Joe Bratcher did the to die for dance sequence, Shayna Weber helped me produce and held my hand, Antoni M. March wrote that terrific score, Fire The Animal was the kick ass band at the end that did the great rock song (check out their music - seriously), Matt Falletta did the hilarious blood sequences, Alicia and Ray Ho were beyond great set designers, Krystopher Sapp created the sickest Meat Grinder, Chris Ekstein was the stellar DP, Amelia Allwarden edited the hell out of a very difficult film, Patrick Giraudi did the perfectly gross sound design, Donna Pieroni, Mary Manofsky, Daisy Kershaw and Chris Fickley were comedic geniuses... I could keep going and going... not enough room!

**What other projects are the key creatives developing or working on now?**



I'm currently working on a woman in jeopardy screenplay which is almost done as well as a comedy with Shayna Weber who was a producer on Lunch Ladies. JM Logan just finished being an associate producer on the Halle Berry movie Kidnap, has another film out he directed called The Garage Sale and continues to do tons of production supervision. Matt Falletta just finished working on a horror film called Death House with his company SOTA SFX, the composer, Antoni M. March who is from Spain, just got a Fulbright scholarship to USC for screen scoring and is currently attending, and there are many more- but no room here. We had a large cast and crew of over 120 and they are all doing incredible creative stuff!

**Interview: September 2017**

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**We Are Moving Stories** embraces new voices in drama, documentary, animation, TV, web series and music video. If you have just made a film - we'd love to hear from you. Or if you know a filmmaker - can you recommend us? [More info:](#)  
**Carmela**

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**Lunch Ladies**

**Two burnt out high school Lunch Ladies do whatever it bloody takes on their quest to become Johnny Depp's personal chefs.**

**Length: 18:51**

**Director: JM Logan**

**Producers: Clarissa Jacobson, Joe Bratcher, Shayna Weber, Jessica Janos, JM Logan**



**Writer: Clarissa Jacobson**

### **About the Writer/Director/Producer**

Originally from Minnesota, Clarissa Jacobson is from the only family in the state that isn't Norwegian and didn't eat Tater Tot hot dish every Sunday. Clarissa started out as an actress, has a BA in theatre from Indiana University and trained at The American Musical and Dramatic Academy in New York City. She went on to perform off-Broadway and in numerous film and voice over roles before realizing her true passion was writing. A long standing member of Twin Bridges Writing Salon, she thrives on creating kick ass female characters, is an optioned screenwriter, and has several scripts under her belt including the full-length version of Lunch Ladies. Clarissa happily resides in Los Angeles with all the other weirdoes.

Hailing from Austin, Texas, Josh Logan began at the age of twelve, working his way up to a successful career in special effects. For more than a decade he traveled the world with horror movies, TV and commercials, including Wishmaster, Children of the Corn and Texas Chainsaw Massacre. Tired of rubber monsters, his career next skidded through visual effects, composing and sound design and eventually into supervising post production for the studios. His credits include The Circle, The Way Way Back and Stoker. In addition, Josh has pursued his own creative projects, directing Family which sold to Lifetime and producing the Duplass Brothers' Manson Family Vacation. His latest directing credit includes a comedy feature, The Garage Sale. He also produced and photographed Sky Italia's documentary, The Disunited States of America.

**Key Cast:** Donna Pieroni – Seretta Burr, Mary Manofsky – LouAnne Burr, Daisy Kershaw - Alexis The Cheerleader, Chris Fickley – Principal Grossfetig

**Looking for journalists, bloggers, podcast folks**

**Social Media Handles:**

**Instagram - @lunchladiesmovie**

**Facebook - @lunchladiesmovie**

**Twitter - @lunchladiesfilm**

**Pinterest @lunchladiesmovie**

**And we have a great website with tons of fun stuff like a Lunch Ladies Jacked  
School Store – [www.lunchladiesmovie.com](http://www.lunchladiesmovie.com)**

**Where can I see it the next month?**

**We will be at the Tulsa American Film Festival on October 11, The Nightmares  
Film Festival in Columbus, Ohio on October 19, and the Atlanta Horror Film  
Festival October 19-22 – screening date still to be announced**

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